

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, JANUARY 13, 1883.

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8d. Stamped.

LONDON BALLAD CONCERTS.

MORNING BALLAD CONCERT, ST JAMES'S HALL,
WEDNESDAY next, at Three o'clock. Artists: Miss Mary Davies, Mrs Hutchinson, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, and Mr Barrington Foote. Pianoforte—M^{me} Sophie Menter. Violin—M^{me} Norman-Néruda. The South London Choral Association, under the direction of Mr L. C. Venables. Conductor—Mr SYDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

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MADAME ANTOINETTE STERLING,

MR EDWARD LLOYD,

MR MAYBRICK and Mr BARRINGTON FOOTE,

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MADAME NORMAN-NÉRUDA.

FIRST EVENING CONCERT.

LONDON BALLAD CONCERTS, ST JAMES'S HALL.—The FIRST EVENING CONCERT of the new year will be given on WEDNESDAY, Jan. 24th, at Eight o'clock. Artists: Miss Mary Davies, Miss Lea, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, and Mr Barrington Foote. Pianoforte—M^{me} Sophie Menter. Violin—M^{me} Norman-Néruda. The South London Choral Association, under the direction of Mr L. C. Venables. Conductor—Mr SYDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s.; of Austin, St James's Hall; and Boosey & Co. 295, Regent Street.

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PAST AND PRESENT OF THE PIANOFORTE.

(From the Edinburgh "St Cecilia Magazine.")

The piano having now become the interpreter, *par excellence*, of nearly all the greatest works of musical genius, no musician is complete without at least possessing a sufficient command of its mechanism to enable him to wield with power and grace the rich and varied resources of melody and harmony hidden behind the ivory steps of Euterpe's favourite throne. So we find the greatest composers to have been also eminent pianists, though they were generally careful not to compose at the piano. In a recent number we threw a backward glance at the past history of this noble instrument, and at some of the achievements of its inventors, and *virtuoses-compositeurs*, for the past is ever a useful beacon to light the way through the present and to the future. And, just as the mariner, when he thinks of the appalling and exaggerated perils with which the hardy discoverers of the New World were threatened, would cherish as a relic the rude caravel from whose prow Columbus first descried the promised land—as the astronomer of our day, whose eye now ranges freely over the abysses of space, aided by the mighty engines of modern optics, would welcome as a sacred treasure, a priceless heir-loom, the small imperfect telescope by means of which Galileo's eagle eye first perceived Jupiter's satellites, and the great truths derivable from their motions—so the mind of the earnest student of the piano reverts with reverent gratitude and affection to those puny, half-developed, thin-voiced instruments used in the olden time, and wherein lay the germ of the splendid mechanism whose rich tones now delight his ear and fire his imagination. And such a retrospective view has its practical utility; for the history of the past is that of the great and noble minds who guided, developed, and illumined, all its best achievements, and while we enquire how it was they did so much with such rude and imperfect materials, by what agency they wrought, as it were, out of the rugged ore of the embryo piano thoughts that live for evermore, we catch some of their spirit, and, like them, taking "*multa paucis*" for our motto, learn how to elaborate from our more splendid resources a worthy result.

Such meditations are the more appropriate to the pages of a British musical journal, for though vocal music—song, glee, anthem, madrigal, and catch, nay, even oratorio and cantata—has long found a congenial home in Great Britain, and has presented high and worthy characteristic features, no distinctive national *genre* has yet been developed in the instrumental music of Great Britain. In that class of musical works—particularly in music for the piano—the Continent has hitherto furnished the models of form, construction, and taste, and we therefore consider the examination of this branch of musical composition and performance peculiarly deserving of the attention of British readers.

To learn from great masters and study perfect models; to assimilate deeply the lessons they teach, and, in the soil thus prepared, develop vigorous and original thoughts, such has been the *modus operandi* of even Mozart, Handel, Beethoven, and Chopin, whose earliest works were strongly tinged with the ideas and forms of their greatest predecessors. And here we may remark that the high, self-reliant genius of these great authors only enabled them the more clearly to estimate the paramount importance of Italian teaching—of Italian models. Handel paid two long visits to Italy, wrote a large number of operas and oratorios for a public who welcomed him as the "*Caro Sassone*," and when the "*dear Saxon*" had fully Italianized his mind and talent he was ripe for the composition of those splendid arias, cavatinas, duets, and choruses which will ever be cited as the glories of German musical art. Glück and Hasse followed his example, as did many another German and English composer. Bach, who never visited Italy, studied deeply its musical *capi-d'opera*. Porpora, Haydn's instructor; Sammartini, the preceptor of Glück; Palestrina, Durante, Tartini, and a crowd of noble *maestri*, without gaining European fame for themselves, sowed the pure seeds of it in others. "*Si monumentum queris, circumspice*," was inscribed on the wall of St Paul's in honour of its great architect. If we seek a monument to the past greatness of Italian musical art, we have but to "look around." Not a great and popular opera, from Handel's *Rinaldo* to Meyerbeer's *Roberto il Diavolo*, but contains flowers of melody, to whose hues the sun of Italy gave their brightest bloom.

There are those who think that fair Italy, "the pleasant land," mentioned in ancient prophecy, the nursery of all the arts, once as great in warlike and commercial enterprise as she has ever been in song and poetry—there are lovers of that ancient classic land who feel there is yet a noble future in store for her, that shall surround with a bright halo of genius her new era of unity and freedom. *A la longue*, people will tire of hearing the glorification of devilry, as in Liszt's *Mephisto Walzer*; rides to hell, as in Raff's *Lenore*; and songs about rats and fleas, as in Berlioz's *Damnation de Faust* (to our

mind "*Damnation du bon sens*!") and the rattling of dead men's bones, as in little M. Saint-Saëns' hideously ludicrous "Danse Macabre." And as to *Tristan, Parsifal*, and the rest of the baggage from blatant Bayreuth: "Why, this is Brummagem Berlioz!" was the homely, forcible exclamation of Sir Sterndale Bennett on first hearing "the music of the future!" "*Ce siècle est grand et fort*;" "*Un noble instinct le mène*;" and the race of Palestrinas, Scarlattis, Porporas, Stradellas, "who hold as 'twere the mirror up to Nature, and show virtue her own feature" as reflected in high and noble art—these will be the lasting and universal favourites.

If the high soul and massive genius of great writers like Handel, Glück, and Mozart (and in our own time the illustrious Meyerbeer) could not attain the full growth and vigour needed to found a school without visiting repeatedly the pure fount of Italian inspiration, a brilliant school of British Musical Art will hardly be formed on ideas culled wholly or in part from the dreary vagaries of German pseudo-romanticism, a fashion, which, already becoming obsolete in the land of its birth, is taken up and belauded by the *serum pecus* of musical Baotians elsewhere!* And though the above remarks apply more directly to opera-writing, they may also warn the pianist who would tread the steps and share the laurels of the mighty dead, to avoid the "trick of singularity," to shun the *bizarre* and aim at the beautiful. Let him regard the brilliant pianoforte acrobat who strives rather to dazzle and astonish than to please, refine, and elevate his hearers—let him regard such *virtuosi* as warnings, not examples. The usefulness to art, the fame and glory of pianists like Liszt, and his more recent emulator Rubinstein, must be more or less evanescent. Forgetting that the highest aim and function of art is to interpret, heighten, and cultivate Nature herself; to touch the human heart and elevate the mind by the contemplation—oral or visual—of pictures of calm or animated beauty, such pianists, led astray by their own brilliant powers, seek to electrify and dazzle their audience, and impose for a while their own terms on its judgment. But theirs is the fate of the shooting—the falling star. Soon they reach the *ne plus ultra* of their powers. By the "Sturm und Drang" class of effects, the seven-league boot feats of execution, they "make many stare" for a time. But the root of their success is in its grave, for even a Liszt cannot go on for ever being more and more wonderful. By degrees, an exaggerated volcanic class of effects overspreads their whole style, debasing it into a caricature of its early brilliancy, till the performance recalls the time-honoured "salt-box" of the early British orchestra, comically alluded to by Thornton.

"In strains more exalted the salt-box shall shine,
And clattering, and battering, and clapping combine;
With a rap and a tap, while the hollow side sounds,
Up and down leaps the flap and with rattle rebounds."

—the bewildered hearer, meanwhile, listening in vain for the sweet voice of noble touching melody, groans with Virgil, "*malo me petit lasciva puella*!" Artists such as these cannot even belong to, far less found, a dignified, lasting school of piano playing; but they have their reward! Fortune does sometimes, with a scornful smile, fling to these, her noisiest votaries, a bag of gold, silently saying, "That! away! Thy doom is that!"

Bach and other great contemporary teachers finding the piano so narrow, feeble, and imperfect—so inadequate in its tone, power, and compass for the expression of their grander thoughts—set to work with the helpfulness and hopefulness of true genius to employ that instrument as a kind of training-ground whereon to exercise their pupils in the principles of counterpoint, composition, and style. Not only are the admirable series of pieces which form the "*Kunst der Fuge*" instances of this, but we regard the *suites de pièces*, themes with variations and crude essays in the forms of fantasia, sonata, and concerto, as intended to point out to the musical world the future path, the nobler flights reserved for the day when the improvements of Erard, Clementi, Broadwood, Collard, *e tutti quanti*, should furnish genius with ampler pinions, and give room for the development of the larger and more cyclical forms of the solo sonata, concerto, and symphony. In the feebleness and inadequacy of the pianoforte of Handel's day we may, perhaps, find the reason why he so frequently sought in the church organ a broader field for the display of his genius in improvisation. To this cause we doubtless owe his masterly concertos for the latter instrument. But even the organ, with its antique grandeur and sacred beauty, cannot combine grave and gay, the ponderous basso and lively violino, all

* Apropos of this, a lady amateur, recently on a visit to Wagner's most especial *patrie*, and feeling surprise at hearing him neither played, sung, nor mentioned, asked a native dilettante why in Germany, of all places, she heard nothing of Wagner and the "music of the future." What! *Wagner's* the music of the future, Madam? cried the German, "The future of lost souls then!"

those varied alternations of *sostenuto* and *bravura* we find in the modern grand piano. In its polyglot literature, in its immense *répertoire*, how little is wanting of all that is truly classical in music! Yet, rich as we are in the inherited labours of our noble predecessors, wide and splendid as is the range of modern piano composition and performance, the restraints of economy in the choice and employment of forms and effects will ever keep the student in the right path, and lend vigour to his genius.

The pianist must still carefully select from out the infinite storehouse of beauty at his command, such few materials as he can truly develop and his hearer can assimilate with calm delight. The modern piano *étude*, as perfected by the masterly hands of Moscheles and Chopin, will furnish an instance. There we find one kind of effect, one single detail of mechanical difficulty chosen as an exercise; and to this the composer applies all the laws of musical development and every lawful flight of his own fancy. The result is not only an invaluable advance in the study of the instrument, but a fine *morceau de concert*, whose unity of design adds vigour to its effect. But while the devoted, enthusiastic aspirant will rather choose the nobler and more vigorous forms of composition, true classicality of taste need never exclude from his *répertoire* the lightest, most airy and playful forms of beauty and grace, through which there runs a golden thread of clear and charming melody. We could instance many a trifle written for the ball-room in which, for our poor part, we discern more *genuine* classicality than in many a boastfully-pretentious effort of tragic German romanticism, where the profundity is that of Bathos. Let the young *virtuose-compositeur* not forget what great things Italian Art did for music in the 18th century, and is still doing, though in the background, and never permit the refining and softening tone of art, taste, and feeling we derive from the land where each peasant is a musical critic to be stifled by the stern voice of rugged Teutonism. In saying this we echo the warning of Sir J. Benedict (himself an eminent but not intolerant German master) that his countrymen should look more closely and impartially into the past and present, ere they arrogate to themselves the first place in musical art. All honour to the true German school for its noble stand against the merely sensuous tendencies of art. But Wagnerism, with its blatant pretentious quackeries and its *false* promises of reform, has only enough of genius to work irreparable mischief, and has only offered us a more uncouth and gross sensualism in place of that which it condemned. Therefore, while deprecating all personal animus, and only wishing to hasten the triumph of true art, we must persist in affixing the label "Poison" to each fresh flask of adulterated elixir from Bayreuth or elsewhere. Let the student of the piano, like noble Shakspeare, cull from the Italian school only its purest graces; from the German only its vigour and manly truth of expression, equally shunning the excesses of false mysticism, the pitiful ambition of the pianoforte acrobat, and the hobbies of those who prefer strangeness to beauty. Let him watch and imitate Nature's "sweet and cunning hand" which ever elaborates great things from small and combines unity with limitless but chaste variety, and he will aid more powerfully than all talk can do in stamping out error by the nobler power of his own steady, cheerful march, "Onward and upward and true to the line!"

MUSIC IN GLASGOW.

(From our own Correspondent.)

The fifth Orchestral Concert under the management of the Choral Union and conducted by Mr Manns, was probably not quite so brilliant as those preceding. A shade of flatness seemed to pervade both orchestra and audience. This may in part have arisen from the fact that it was the first concert given after the holidays and their attendant festivities; the programme, moreover, though containing some grand numbers, was, for the most part, somewhat heavy. The performance opened with a rendering of Spohr's Symphony, No. 4, *Die Weihe der Töne*. The Cradle Song, Dance and Serenade were exquisitely played, while the execution of one or two of the other numbers might be thought not quite up to Mr Manns' usual high standard, a shade of unsteadiness being at times felt. Max Bruch's Concerto for violin and orchestra No. 1 in G, (Op. 26), first time at these concerts, is a piece of writing which shows that the composer is a thorough musician and carries out his ideas in musicianlike style. The concerto is of the "advanced" school, and at times difficult to follow, and on a first hearing, it would not be advisable to criticise it in full. It may be added that it is considered one of Bruch's most popular works. The solo violinist was M. Victor Buziau, leader of the orchestra, who gave a capital account of his

share of the work; nor were Mr Manns and orchestra less efficient in the accompaniments which were delicately and beautifully played. At the close the work and M. Buziau were warmly applauded.

The second part opened with Villiers Stanford's overture and garden scene from *The Veiled Prophet* (first time at these concerts). As full reviews of this work have already appeared in your columns, it would be superfluous again to enter into particulars regarding the music. Suffice it that the portions of the work selected met with a graceful welcome from an audience sluggish (as already stated) in expressing its approval at this festive season. The rest of the programme embraced Mendelssohn's Scherzo in E (Op. 16), for orchestra, by H. Hofmann; Polonaise, for violin and orchestra, No. 2, in A, by Wieniawski—solo violin, M. Victor Buziau. The concert was brought to a close by the overture, *Les Francs Juges*, by Berlioz. The vocalist was Miss Carlotta Elliot, a lady who made a good impression by her refined singing. I am inclined to think, however, that in selecting Rossini's "Bel raggio" to sing in so large a hall she made a mistake; but the air from *Semiramide*, an uninterrupted flow of melody, was artistically given, and applauded all the same. In Rubinstein's "The Tear" and "Longings," Miss Elliot's sympathetic voice and pure style were heard to equal advantage.

The programme of the last Saturday Popular Concert contained several great works, chief amongst which were Beethoven's Septet (complete), given by the whole body of "strings" and other requisite instruments; Liszt's symphonic poem, *The Battle of the Huns*,* for orchestra and organ; Handel's Largo in G, from *Seise*, arranged for organ, solo violin, harp, violins, and violas, by Helmsberger (!); Schubert's overture to *Rosamunde*; Mendelssohn's to *Fingal's Cave*; and Sullivan's "Dance of Nymphs," from *The Tempest*. The vocalist was again Miss Elliot. The performance, all through, was excellent, and the hall as crowded as the audience was enthusiastic.

Last Saturday evening's concert (series conducted by Mr Airlie), under the auspices of the Glasgow Abstiners Union, in the City Hall, was devoted to the annual competition "for encouraging amateurs with good voices." Out of a large list offering their services sixteen were elected as competitors—five *sopranos* (no *contraltos*), five tenors, and six baritones. The contest was very keen, and on no previous occasion has so much good singing been heard at these interesting entertainments. First prizes were allotted to Miss Mary Dykes, of Glasgow (*soprano*); Mr J. Perkins, of Edinburgh (*tenor*); and Mr W. L. Cockburn, of Leith (*baritone*). The nine highest in point of numbers will take part in a competition concert next May. At that concert the best of the singers will contend for the head prize, consisting of a gold medal with certificate, which will materially help the winner to a respectable entry into the profession.

YORK MINSTER CHOIR.

(To the Editor of "The Yorkshire Post.")

SIR,—Until within the last two or three years the York Minster choir was considered one of the finest choirs in this country. It has become a universal topic of talk that York Minster choir is far from what it used to be, and is, in fact, going down and down, and that in its present condition it is very little better than an ordinary parish church choir. It has during the Advent season been trying to redeem itself by performing the *Last Judgment* and selections from *The Messiah*, but even in these it has failed on account of insufficient strength and power. The choir will never be able to redeem itself until the present system of obtaining boys is done away with, and the old system brought into operation again. For instance, a boy had his schooling free, and from £4 to £12 a year for his services, but now the boys have to pay for their schooling, and only get something like £10 when they leave as a present. This is no inducement for a boy with a good voice. I therefore strongly urge upon the Dean of York to have this matter inquired into, and to see if the choir of our grand old Minster cannot again rank as one of the first choirs in England. I am sure it has every chance, for Dr Monk is considered the best choirmaster in this country.—Yours, &c.,

York, December 29th, 1882:

MUSIC.

The Italian season at the Théâtre Bellecour, Lyons, has been brought to a premature termination.

* A "great work"! Oh!—Dr Budge.

LA MUSICA ITALIANA E LA MUSICA TEDESCA.*

Quando abbiamo detto: *gli antichi compositori italiani insegnarono a tutti*, non abbiamo detto troppo. Né abbiamo detto troppo quando abbiamo detto: *che l'arte deve tornare a tenersi salda a que' compositori, perchè la loro musica è essenzialmente melodica, e, perchè melodica, semplice, perspicua, chiara; doti che mancano quasi interamente all'arte moderna e delle quali ha urgente bisogno.*

Corrono opinioni e giudizi diametralmente contrari, lo sappiamo; ma opinioni e giudizi che non hanno fondamento di sorta e la cui fallacia è luminosamente dimostrata dalla storia e dalla estetica.

Della musica degli antichi Greci e degli antichi Romani, non ci rimane più nulla. Fra quelle arti e la nostra, nessuna continuità, praticamente parlando, nessun legame, nessuna tradizione.

Sorta col Cristianesimo, la musica moderna ebbe la culla nelle catacombe e nelle basiliche di Roma, e per ben tredici secoli fu per tutti, quasi può dirsi, esclusivamente italiana; perchè dall'Italia ebbe il primo assetto teorico, le prime scuole, i primi propagatori, i primi insegnanti, e con Guido (fatto dimostrato certissimo in questi giorni dall'aereo opuscolo: *Studi su Guido* di D. Michele Falchi) il sistema di scrittura.

Nella seconda metà del secolo XIV la musica, così con la pratica come con la teorica, si volse nelle Fiandre a un intento ben diverso, opposto anzi a quello che sino allora aveva avuto fra noi. E di qui la prima scuola (preso il vocabolo nella sua più larga accettazione artistica) di cui faccia menzione la storia. La scuola *fiamminga*, divisa e suddivisa in molte frazioni che tutte tenevano a differenti modi di procedere, ma che tutte tendevano apertamente agli artifici e alle complicazioni meccaniche. La scuola *fiamminga* si distese per tutta Europa e signoreggiò sino alla metà del secolo XVI.

Palestrina, allievo di maestro *fiammingo* e compositore di stile *fiammingo*, per molti anni della sua vita, abbandonò nel 1565 lo sfoggio dei contrappunti e dei canoni; tornò, come si poteva col contrappunto, al canto e alla melodia, e con la *Messa di Papa Marcello* gettò le basi della prima scuola romana.

Immediatamente dopo il Palestrina, la *Riforma melodrammatica fiorentina* dovuta al conte Giovanni de' Bardi, a Jacopo Corsi ed a Jacopo Rinuccini, che diede il colpo di grazia alla Scuola *fiamminga* e a tutti i suoi artifici, che aprì innanzi all'arte le fiorite e splendide vie della melodia e del canto, che riconquistò alla musica italiana il perduto primato, e che, se ben si osserva, riconquistò al mondo—la musica.

Dalla *Riforma melodrammatica*, la scuola musicale madre, la *fiorentina*; dalla quale vennero poi la *napoletana*, insigne sopra le altre, con Alessandro Scarlatti; la *lombarda*, con Claudio Monteverde; la *veneziana*, con Giovanni Gabrieli; la *bolognese*, con Giacomo Giacobbi.

Per lo sviluppo della melodia e pel libero espandersi del *bel canto*, sparivano a poco a poco i caratteri che differenziavano fra loro quelle scuole; tutte seguirono la *napoletana*, e poco dopo la metà del secolo scorso, la scuola *napoletana*, fu la scuola italiana.

E la scuola italiana, come abbiamo detto, insegnò a tutti, e segnata mente ai tedeschi.

Lasciando da parte Paolo Hofheimer, vissuto nella seconda metà del secolo XV, del quale s'ignorano i maestri, ma le cui opere e per lo stile e per la tendenza agli artifici meccanici sono perfettamente *fiamminghe*, tutti i musicisti che si stimano i padri della scuola tedesca, o studiarono in Italia, o in Germania con maestri italiani, o su opere italiane. Enrico Schütz, più conosciuto nell'arte col nome di *Sagittarius*, e col quale la scuola tedesca comincia la sua esistenza storica, fu allievo, in Venezia, del Gabrieli; fatto, dove ogni altra prova mancasse, del quale fanno buona testimonianza le sue opere scorrette, ridondanti di *false relazioni*, ma a cantilene piene di espressione, a ritmi ordinati e simmetrici, a frasi e a cadenze ben disegnate, a *messe di parti* e giri armonici ardentissimi; i medesimi difetti, in una parola, i medesimi pregi del suo maestro e, più tardi, di tutta la scuola veneta.

E col Gabrieli studiò pure in Venezia Gianleone Hassler, non fecondo e non originalissimo, ma che, come scrivono concordemente tutti gli storici dell'arte, seppa far proprio il *gusto eletto degli italiani*, e che temperando le arditezze del Gabrieli con l'*assiduo studio del Palestrina*, ha il vanto d'aver pel primo atteggiata l'armonia tedesca a quella libertà e a quella gravità di movimenti, che ne sono ancora i principali caratteri.

Il Kerl, che con le sue *Cantate* e le sue *Messe* levò tanto grido, studiò prima in Vienna col maestro di quella Corte, Pier Francesco Valentini, e poi in Roma col Carissimi.

Lo Sweling, olandese, ma che dovevi considerare come lo stipite dei grandi organisti tedeschi, perchè fu il maestro dei primi e dei più grandi, studiò in Venezia con Giuseppe Zarlino.

* From the *Gazzetta dei Teatri*, (Milan).

Nè la dipendenza della musica tedesca dalla italiana, cessa al costituirsi della scuola. Essa è continua sino a' giorni nostri.

I primi compositori melodrammatici, e con essi l'istesso Keiser, si tennero tutti ad una stretta imitazione delle opere italiane.

Il Graun, studiò col Lotti. L'Holzbauer, già compositore, venne in Italia a perfezionare la sua educazione, e vi venne per consiglio del Fux. Il Benda studiò col Galuppi. Il Seeger deve le bellissime doti del suo stile alle opere del Palestrina, del Marcello, del Caldara. Il Gyrowatz studiò col Sala. L'Hiller, che tanto giovò alla musica tedesca diffondendo lo studio del *bel canto*, imparò questa arte dalle compagnie melodrammatiche italiane che di que'giorni correvano la Germania, L'Hasse studiò, a Napoli, prima col Porpora, poi con Alessandro Scarlatti. Col Salieri studiarono il Weigl, il Winter e lo Schubert. L'abate Wogler, il maestro del Weber e del Meyerbeer, studiò in Padova col celebre padre Vallotti.

Coi compositori nominati sin qui (dallo Schubert in fuori) l'arte tedesca è ancora, si può dire, agl' incunaboli, o non move che piccoli passi, o non attende che a costituirsi: e però l'azione esercitata in essa dall'arte italiana ha un'importanza non altro forse che tecnica e storica.

Ma dove invece l'azione esercitata dalla nostra musica sulla tedesca, ha un'importanza grandissima, perchè estetica, è nelle opere di quegli insigni compositori che diedero all'arte loro un carattere tutto particolare e che, di allieva, la portarono alla medesima altezza dell'arte maestra.

Sebastiano Bach non ebbe veramente gran fama, nè le sue opere vennero stimate, come sono, eterni monumenti di bellezza, che assai tardi; cioè dal 1782 in poi, quando il Mozart le cercò e le tolse dall'armadio dove Sebastiano, con modestia che non ha riscontro nella storia della musica, le aveva, più che rinchiusse, nascoste. Ebbene, non è chi prenda ad esaminare le composizioni del Frescobaldi e non vi trovi i germi e gli inizi del modo d'armonizzare e fraseggiare del Bach. E non è chi ignori che, anche in età matura, egli studiava, non solo, ma riduceva in varie guise, e copiava le opere del Palestrina, del Lotti, del Caldara, del Vivaldi. Il Forkei afferma che il Vivaldi gli aprì la via allo scrivere.

Contemporaneo al Bach, l'Haendel; e con lui abbiamo una della prove più belle e più luminose di quanto valga e possa la musica italiana. L'Haendel passò quasi intera la sua gioventù dettando opere senza nerbo e senza levatura. Nè originalità vera in esse, nè grandezza di disegni, nè calore di fantasia. Egli non trovò il suo genio che in Italia; e non fu l'Haendel che tutti ammiriamo come un principe dell'arte, se non quando, in Hannover, studiò con lo Steffani; se non quando riuscì a far propria la profondità della dottrina e insieme la perspicuità che resero tanto celebre a' suoi giorni quel nostro compositore.

In grazia di un'altra prova, maggiore forse di questa, dell'efficacia a così dire fecondante della nostra musica, ci sia permesso lasciare per un momento la musica tedesca per la francese.

Francesco Berton, dotato dei più felici istinti musicali, studiò per moltissimi anni col Rey, e riuscì un dotto musicista, ma assolutamente inetto, non che a condurre una composizione in una giusta misura, a stendere una frase a modo e a legare una frase con un'altra. Messa da parte l'idea di scrivere opere e aconciatosi, perchè poverissimo, come violinista di fila nell'orchestra del teatro dell'Opera, ivi consumò sei o sette anni della sua esistenza, ed ivi secondo ogni probabilità l'avrebbe finita, se non era sua moglie che lo indusse a prender consiglio dal Sacchini, e se il Sacchini con pochi mesi di studio sulle opere italiane non lo avesse fatto uno dei più grandi compositori francesi di que' giorni.

Torniamo alla musica tedesca.

All'Haendel seguì l'Haydn, tenuto come il padre della *Sinfonia* e del *Quartetto*.—Ma per ciò che spetta alla *Sinfonia* egli è preceduto dal Sanmartini, dal quale prese pure, e non poco, dello stile.

(To be continued.)

BRUSSELS.—Arrigo Boito is superintending the rehearsals of his *Mefistofele* at the Théâtre de la Monnaie. At the end of the month, Angelo Neumann and his travelling company will give a series of *Nibelungen* Performances and a Wagnerian Concert.

ROME.—Things are not very flourishing, as already announced in the *Musical World*, at the Teatro Apollo. The Syndic wrote to the *Impresario* to protest against the way *Le Prophète* was performed, as unworthy the capital of Italy, and ordered the Theatre to be closed. "We do not know," says the *Italie*, "whether, after asserting his authority, the Syndic will act with indulgence; as for the public—they may, perhaps, be resigned, but certainly will exhibit no enthusiasm. The Municipality were to give a gala performance to their Majesties on New Year's Day, but it was impossible to invite them to witness a performance which had been hissed by the public, and there was no time to substitute another."

NEW MUSIC.

(Continued from page 7.)

Messrs R. Cocks & Co. have published of late some seasonable music for the pianoforte, among which we find the first number of a series of *Classics for Young Pianists*, edited by Frederic Lemoine. This contains a theme and variations in G major, ascribed to Mozart, but, if Köchel's authority may be accepted, not the work of Mozart at all. The melody is taken from Sarti's opera, *I Finti Credi*, upon which Förster founded ten variations in A major, four of which are here transposed and reproduced. Mr Lemoine may not have known this, or he may reject the witness of Köchel and Jahn, in which case it would have been better to state that the authorship of the piece is disputed. The theme itself is simple and pretty, while the variations make capital practice for young students. A Tarantella in D minor, by Etienne Claudet, presents few difficulties to even moderate performers, who will esteem it for something more than its easiness—that is to say, for unflagging animation and decided character. The work serves the educational purpose of equalizing the fingers of the right hand in rapid passages. *En Badinant*, a genre piece by Francis Thomé, has several passages in canon on the octave, and adds to its interest the merit of serving to train the hands to independent action and similarity of execution. Among the dance music issued by Messrs Cocks & Co. we find a genuine galop, *The Stirrup*, by Rudolf Herzen, who is the author also of the *London Chimes* waltz—an ingenious and successful attempt to use the best-known chimes of the metropolis for ball-room purposes. The work is well done, and the music worth playing as a light drawing-room piece. The songs issued by this firm are two by Mr Alfred J. Caldicott, who writes nothing unworthy of attention. One, entitled "Little Trots," is the simplest of the simple, as that should be which tells of such a domestic incident as the little children's welcome of their father home from work. Nevertheless, unpretending though it be, there is true art in the music which gains its end with the smallest expenditure of means. The second song, "At the Porch," requires a chorus and organ, or harmonium, as well as a solo voice. It is a good and impressive example of its kind, and will be welcomed in families where "Sunday music" is cultivated. There are also two songs by John Francis Barnett, known respectively as "Outside" and "The Star of Home." The first has a subject now somewhat overdone, if, indeed, the public were not long ago surfeited with children rejected by men, in some form or other, and kissed to death by angels. There will always, however, be appreciators of even sickly and exaggerated sentiment, while it must be said that the music in this particular case is of more than average excellence, and the song in its entirety of much more than ordinary effect. "The Star of Home" is an unpretending effusion on a subject always welcome and healthy. Mr Barnett recommends it by some of his best touches, and illustrates what can be done within the smallest limits by a master of his craft. "Bygones," the work of G. Clifton Bingham, has no special musical interest, but tells its story—on the old, old theme—with simplicity and pathos. "A Ray of Light," by Frank L. Moir, presents appropriate and, in places, powerful treatment of a serious subject. This is a song for a genuine singer to move hearts with. The edition in D suits a mezzo-soprano or low tenor. A sacred song, "Consider the Lilies," composed by G. Adelman, has decided musical interest along with the drawback that the words are in parts awkwardly set, as though they had been adapted rather than originally chosen.

Mr William Czerny has issued some instrumental music well worth attention, including a series of *Short Melodies*, as voluntaries for the organ, selected and arranged by Mr W. J. Westbrook, Mus. Doc. The series has now reached nineteen numbers, the last pieces being an adaptation for manuals and pedal of M. Faure's *Crucifixus*. As may be supposed, having regard to Mr Westbrook's experience and skill, the music is well set out, and makes a real effect in its new form. Its difficulties are of the slightest, even for moderate performers. Mr Westbrook has also arranged for organ a piece by E. Lassen, entitled, *The Holy Night in Bethlehem*. Organists will find this full of interest, and adapted to please the public taste. Among Mr Czerny's works for pianoforte and violin, are an Andantino from Kiel's *Little Suite* (Op 77); a Barcarolle by Berthold Tours, in which the flute or violoncello many replace the violin; an Impromptu by Henry Holmes for violin or violoncello, with pianoforte accompaniment, and a Reverie by Arthur Hervey for the same instruments as the Barcarolle. Of these the first is easy and musically; the second much more difficult, and well worth mastering; the third is altogether charming, as well as adapted for exercise in varied rhythm; and the fourth presents attractions to amateurs which they will readily appreciate. In point of fact, these four pieces, with their varied degrees of difficulty and diversified character, should not escape the notice of violin students. Mr Czerny's pianoforte works of the ordinary drawing-room class include *Dreaming Flowers*, by Gustave Lange—an exceedingly pretty

and easy Andante, such as, if well played, might silence the most determined of those who regard social music as a stimulus to conversation. *Tais-toi pauvre Cœur*, a Reverie in D minor, by Ignace Mihaly, belongs to the order "brilliant," and affords good practice in broken chords, repeated notes, &c. The reason for its name we wholly fail to discover. W. Meissner's *Goldröschen* may pair off with the Reverie on the score of its general features, although by no means so difficult, while in Von Tugginer's *Lubinka*, a Polish caprice, we have a characteristic work both facile and effective. Amateurs of moderate skill will find the last-named useful. A piece d'occasion—the *Kassassin Cavalry March*, by Julius M. Price, is spirited and martial—all, in fact, that it aims to be. Vocal concerted music is represented in Mr Czerny's list, by, amongst other things, two series or publications, one entitled *Ladies' Choruses*, which has reached its fifty-fourth number; the other, having seven numbers now in print, being called *Czerny's Collection of Two Part Songs*. These may be generally commended as affording a great variety of choice in good music adapted for the use of ladies' classes and the home circle. The materials are mostly well selected from the works of Abt, Mendelssohn, Wekerlin, Lassen, and other well-known writers. When, however, an adaptation is made, as in Mendelssohn's "So bright and clear," it would be well to state the original place and form in which the music appeared. We find Herr Lassen's name not only in the serials, but on three separate pieces, of which the first, *I send ye forth*, is in several respects a striking work, powerful, dignified, and expressive, the music easily adapting itself to the character of the words as the Master speaks of the humiliation and the glory that await His servants. The second piece, *The Holy Night*, is written for three female voices, with violin and organ or pianoforte accompaniment. It has a genuine musical value, and will do well for use in the concert-room, where, perhaps, its merits would best find appreciation. The violin solo adds much to its interest and beauty. Herr Lassen's third work, *The Mountain of Prayer*, commends itself as a simple, yet very effective, sacred song, having reference to the prayer of Christ on the shore of the Galilean lake. No great skill is required to supplement the pathos of words and music. Niedermeyer's "Pater Noster," which many amateurs have heard sung by Signor Cotogni, should bear the *Mountain of Prayer* company into homes where sacred music is cherished; but the same composer's "Little Turquoise Ring" has a different character, with little to distinguish it from the ordinary run of ballads. F. Kiel's "Ave Maria" is a useful contribution to religious song, being at once simple and impressive. There remains to speak of F. L. Moir's "Charm me to sleep" and Phoebe Otway's "Thine"—the one a delicate and musicianlike setting of Herrick's quaint verses, the other a love-song distinctly noticeable as of more than average merit.—D. T.

(To be continued.)

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

I have nothing much to record about theatrical doings since last I wrote. *Fanfan la Tulipe* occupied the boards for two, and *Les Bavards* for three, nights. We are now awaiting the production of *Gillette de Narbonne*. I must now tell you of some *Musique Therapic*. Eight years ago I wrote in the *Musical World* an account of a young girl who was melancholy mad. Aided by Reichardt and his musical talent, I cured her completely, and she was able to go to work again—being an excellent needlewoman—for the best families in the town, up to the time that a lady from England visiting Boulogne took a fancy to her and engaged her as lady's maid and companion for over six years. The lady, however, had to go to India to meet her brother, and this so excited poor Flor (for that is the name of my protégée) that she returned to her native town as incoherent as ever, declaring that she was the cause of all the *malheurs de la France*. I was called in at once, and again Haydn and Beethoven recalled her to her senses, and she is now perfectly recovered and passionately loves music, which affects her nervous system so much that it always brings tears to her eyes, but she says they are tears of joy.

I think of starting a new "Musical Pharmacopœia," containing doses (drops, drachms, and ounces) from the works of various composers, including the "Surprise Symphony" for melancholy patients. I think a Musical Pharmacopœia would have a great success—at all events, as far as prescribing music as a medicine, (my own idea) it has succeeded in a remarkable manner.

X. T. R.

Boulogne-sur-Mer, Jan. 8, 1883.

SCRAPS FROM PARIS.

One of the recent events worthy of being chronicled at the Grand Opera is the *début* of Mlle Lureau as the Queen of Navarre in *Les Huguenots*. This young lady, who carried off a first prize for singing at the Conservatory, possesses a fresh, well-trained voice of agreeable quality and extensive range, prepossessing features, and an elegant figure, all qualities invaluable on the stage. Her success was undoubted and the more striking because M. Vaucorbeil and his staff had, if report speaks true, founded no very high expectations on her capabilities. The worthy manager has since then given incontrovertible proof that Mlle Lureau has gone up considerably in his estimation, for he has spontaneously doubled her salary. Mlle Isaac is secured for two years commencing next autumn. Her engagement at the Opéra-Comique does not finish till June. She will then take a two months' holiday, and afterwards make her first appearance at the "Palais Garnier," as Ophelia in M. Ambroise Thomas's *Hamlet*. M. Vaucorbeil will thus have simultaneously three Ophelias on his list, the other two being Mlle Lureau and Mlle Nordica. The latter made her first appearance in the character a short time since, with Mlle Richard as the Queen and Lassalle as the melancholy Prince. She was well received, and competent judges predict a bright professional future for her if she does not listen to those foolish but ill-advised friends who tell her she has nothing more to learn.—Mlle Richard, MM. Sellier and Melchissédec have been re-engaged. Nothing is yet settled with Lassalle, the question of terms, so it is said, being the obstacle. Speaking of the sums now paid to singers, the *Ménestrel* says:—

"In our days the question of figures is no longer a private matter. It is debated and discussed by the public, who are eager to obtain every information about it. They are even apt to base their artistic opinions on the more or less high tariff of each singer, male or female. Were, for instance, great artists like Nourrit, Levasseur, Cinti-Damoreau, and Falcon, to return to us some fine day, how little they would appear if estimated according to their salaries! And again, were not Rubini, Lablache, Tamburini, Mario, Grisi, Persiani, Frezzolini, and Viardot, satisfied with from 30,000 to 40,000 francs for the Italian season in Paris? Mme Sembrich and Masini now receive 5,000 francs a night, like Nilsson, Patti, and Albani, while the tenor Gayarre is said to have refused 10,000 to go and sing at Buenos Ayres. Such is the contagion of large salaries that an artist of any merit would consider himself insulted in his honour if he were offered reasonable terms. As to accepting them—never! Thus the situation is becoming very critical for managers and eventually for the public themselves. A few more years of this ruinous system and the lyric stage will be an impossibility. For, after all, whatever voice and whatever talent an artist may possess, he can never be gifted with the power of singing an opera all by himself."

Mlle Salla sang for the last time in *Françoise de Rimini* on the 22nd December. She leaves the opera and the stage altogether, at least for the present, as she is going to be married. There is a chance, however, of her returning to the scene of her triumphs, if it be true, as asserted, that her future husband, M. Uhring a rich merchant, and great musical amateur, has no objection to her doing so, but as a matter of art rather than of pecuniary gain.

At the Opéra-Comique, Mozart's *Nozze*, and Méhul's *Joseph* have been revived. In the former, the characters of the Countess, Susanne, Cherubin, the Count, and Figaro, are sustained respectively by Mad Carvalho, Mesdames Isaac, Van Zandt, MM. Taskin and Fugère; in the latter, the cast includes Mad Bilbaut-Vauchelet (Benjamin) and M. Talazac (Joseph). Adolphe Adam's *Toréador*, also, has cropped up again in the bills. *Lakmé* is being pushed forward as rapidly as possible. M. Carvalho reckons on getting it completely into ship-shape before Mlle Van Zandt, and Talazac, the representatives of the two principal characters, start for Monte Carlo. The orchestra will rehearse during their absence, so that there are hopes the work may be produced in March. Two novelties of less importance, *Saute*, *Marquis*, a one-act trifle, words by M. Truffier, music by M. Cressonnois, and the *Joli Gilles* of MM. Poise and Monselet, are also in preparation.—It is proposed to purchase the houses on the Boulevard des Italiens which adjoin the Opéra Comique. The latter would then look upon that great thoroughfare. Besides this, the arrangements, now very defective, especially in case of an outbreak of fire, for the accommodation of the artistes and others engaged in the theatre, would be considerably improved.

Ninetta, the three-act comic opera lately produced at the

Renaissance, is not a success, despite the magnificent *mise-en-scène*, and an admirable cast, including such favourites as Mlles Jeanne Granier, Desclauzas, Milly Meyer, MM. Dubray and Jolly.—The Eden Théâtre was inaugurated on the 7th inst., by the production of the celebrated ballet *Excelsior*, so popular in Italy, before an audience specially invited. Everything went off admirably and presaged well for the success of the new enterprise.

SIGNOR ROSSINI'S SECOND SUBSCRIPTION CONCERT, ALMACK'S ROOMS, JUNE 9TH, 1824.

PART THE FIRST.

<i>Sinfonia</i>	Rossini
<i>Cavatina</i> , "Miei rampolli femminini"—Signor De Begnis	Rossini
<i>Terzetto</i> , "Qual Sembante"—Madame Pasta, Signor Garcia, and Signor De Begnis	Rossini
<i>Duetto</i> , "Un segreto"—Signor Rossini and Signor De Begnis	Rossini
<i>Aria</i> , "Sorte"—Madame Pasta	Rossini
<i>Duetto</i> , "Di Caprici"—Mlle Garcia and Signor Garcia	Rossini
<i>Ottavino</i> , "I pianti della Muse in morte di Lord Byron" sung by Signor Rossini and all the vocal performers	Rossini

PART THE SECOND.

<i>Impromptu</i> —Piano, Madame Delphine	Kalkbrenner
<i>Duetto</i> , "Ricciardo che vedo"—Madame Colbran Rossini and Signor Begrez	Rossini
<i>Aria</i> , "Naqui all affano"—Mlle Garcia	Rossini
<i>Duetto</i> , "Amor possente nome"—Madame Braginoli and M. Begrez	Rossini
<i>Aria</i> , "Io proteggo"—Signor Rossini	Rossini
<i>Duetto</i> , "Anita"—Madame Colbran Rossini and Signor Rossini	Rossini
<i>Aria</i> , "Sorgete"—Signor Remorini	Rossini
<i>Aria</i> , "Una voce poco fa"—Miss Melville	Rossini
<i>Terzetto</i> , "Papatacci"—M. Begrez, Signor Remorini, and Signor Rossini	Rossini

Admission, Two Guineas.

THE NEW THEATRE IN PARIS.

(To the Editor of the "Musical World.")

DEAR SIR,—In accordance with my promise, I herewith give you a condensed description of the famous "Eden" Theatre, which was opened on Sunday last. I had the advantage of receiving a ticket for the first night, which was a "representation d'invitation," admission being only obtained by a liberal distribution of tickets amongst the leading musicians, journalists, &c. Notwithstanding that complimentary tickets, only, were issued, the immense building was crowded. When I entered it was past eight o'clock, and I had the greatest difficulty to get into my appointed seat in the centre of the house. Imagine a building as large as the Alhambra with two additional annexes, one representing an Indian Court, another a Winter Garden of the same size, all decorated in gold and crimson, fitted up with bars, and ladies in different costumes in attendance (Russia, Belgium, &c.). The lounge consists of three large saloons, which are at the back of the dress circle on the first floor. The evening's entertainment was a ballet called *Excelsior*, and I enclose a programme which will show you the immense skill and money spent in "mounting" it. It has twelve distinct scenes, and the grouping of the *dramatis personæ* is simply perfect—sometimes no less than four hundred ballet dancers are at the same time on the scene. The stage is five metres deeper than the stage of the National Opera. The sum I was told spent on this extraordinary building amounts to nine million of francs.—I am, dear sir, yours faithfully,

E. C. SCHUBERT.

Paris, January 9, 1883.

Anton Rubinstein's *Maccabæer* will be performed for the first time at the Theatre Royal, Dresden, on the 19th inst., Marianne Brandt sustaining the part of Leah.

Reicher-Kindermann will not enter on her permanent engagement at the Royal Operahouse, Berlin, before the 1st September, when she will appear in Gluck's *Orpheus*.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-THIRD CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 15, 1883,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in F major, No. 8, for two violins, viola, and violoncello (Mozart)—M^{me} Norman-Néruda, M^m. L. Ries, Hollander, and Piatti; Serenade (Schubert)—Mr Henderson; Study, and Polonaise in A flat, for pianoforte alone (Chopin)—M^{me} Sophie Menter.

PART II.—Sonata, in D major, for violin, with pianoforte accompaniment (Corelli)—M^{me} Norman-Néruda; Song, "Love in her eyes" (Händel)—Mr Henderson; Quartet, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello (Schumann)—M^{mes} Sophie Menter and Norman-Néruda, M^m. Hollander and Piatti.

Accompanist—Mr ZEBBINI.

THIS (SATURDAY) AFTERNOON, JANUARY 13, 1883,

To commence at Three o'clock precisely.

Programme.

Quartet, in A minor, Op. 13, for two violins, viola, and violoncello (Mendelssohn)—M^m. Straus, L. Ries, Hollander, and Piatti; Air, "Nasce al bosco" (Handel)—Mr Santley; Carnival, Scènes Mignonnes, Op. 9, for pianoforte alone (Schumann)—M^{me} Sophie Menter; Saltarella, Op. 55, for violin, with pianoforte accompaniment (Molique)—Herr Straus; Song, "Le nom de Marie" (Gounod)—Mr Santley; Trio, in C minor, Op. 1, No. 3, for pianoforte, violin, and violoncello (Beethoven)—M^{me} Sophie Menter, M^m. Straus and Piatti.

Accompanist—Mr ZEBBINI.

DEATHS.

On January 8th, at 123, Harley Street, FREDERICK PATEY CHAPPELL, Esq., in his sixty-sixth year.

On January 8th, at 47, Broad Street, Oxford, WILLIAM THOMAS HOWELL ALLCHIN, Mus. Bac., organist of St John's College, aged 39.

On January 8th, at Chidcock Manor, Dorsetshire, APOLONIA, eldest daughter of the late THOMAS DAVISON BLAND, Esq., of Rippax Park, Yorkshire.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 13, 1883.

Royal Academy of Music, Tenterden Street,
 Hanover Square, December 11, 1882.

MY DEAR MR WRIGLEY,—You have expressed so much interest in the subject of a letter I addressed to you last March, that I will trouble you with an amplification of what I then advanced, in case you may think it desirable, and find opportunity, to give publicity to the same.

It has of late been openly stated, in most of the chief towns of England, that the Royal Academy of Music has, during recent years, given no sign of increasing activity, or of power to extend its operations in the furtherance of musical culture. You, your colleagues in the office of Local Examiner, and I, are, I believe, more desirous for the cultivation of music than for the aggrandisement of an institution we all hold in great regard; but I hope to show reasons why the one will be the best means of promoting the other, and to do so, firstly, by refuting the allegation already cited.

In 1875, Sight-singing classes were established in the Academy, through which every pupil is required to pass; this was a revival truly, but of a matter which had been so long in disuse that the revival had the air of a novelty. In the same year the public choral and orchestral concerts by the pupils, which previously had never been given in an arena larger than the Hanover Square Rooms, were transferred to St James's Hall, where they are now attended

by audiences of from 1,500 to 2,000 in number, and are thus the means of affording experience of performing in public to the exponents, and of making the public acquainted with the working of the institution. In 1876, because the growing number of pupils could no longer be accommodated in the space occupied by the Academy, the new concert-room was built at the cost of from £4,000 to £5,000, wherein the weekly choral and orchestral practices are held, as are also the Yearly Examinations and monthly concerts of chamber music. In this year were instituted fortnightly meetings of professors and pupils, whereat the less advanced learners make first essay of their powers between the maturer performances of their elders. A quartet class for the practice of concerted instrumental music was likewise established in 1876, and the operatic class was then first opened for the study of the lyrical drama, and this class gives performances, at least once in every term, that have included the whole or portions of operas by the best masters, and occasional productions of the pupils. The formation of classes for modern languages, the appointment of a Professor of Acoustics, and the occasional delivery of lectures on this and other subjects connected with music, are all incidental to the period in question.

The foregoing may perhaps be accepted as proofs of the internal activity of the Academy. As an influence on the musical culture of the nation, separately from its own teaching, the institution has sought to be useful by means of the local examinations of students held at every important centre, wherein the ability of teachers is tested through the practical evidence of their pupils. The scheme has been two years in operation, and though its details may, and doubtless will, be improved, its efficacy thus far is widely acknowledged. Yet graver in its possible results is the metropolitan examination of artists and teachers, which is designed to apply to all branches of practical musicianship such inspection as the Universities make of theoretical attainments, and the diploma granted to every successful candidate is a testimony of ability that may in time receive such respect as is paid to a University degree. These two may, perhaps, be admitted as proof that the exertions of the Academy are not confined within its schoolroom, and that its managing body is not dormant.

Secondly, I wish to show that the cultivation of music in England may better be promoted by the institution of which I speak than it can be by any other. It may be because the Academy has had sixty years of experience, during which errors of management have been committed, perceived, and amended, or are in present process of correction; errors to which every new establishment is liable. The Academy may be the best means of promoting musical culture, because it has won acknowledgment of its work from Europe and North America, which should and does prompt confidence in its future. It may be the best means, because the long roll of names of eminent musicians that have been nurtured in the Academy is an incentive to students in the school to emulate the distinction of their predecessors. The Academy may be the best means, because those of its former scholars who, like yourself, my dear sir, have received the title of member or associate, are jealous of the honour of the kind mother, under whose wings their own talent was fostered, and therefore do all they can to advance the interests and secure the permanence of their early home.

Many well-wishers of the Royal Academy are inconsiderate enough to say that there is room in England for two great musical seminaries; inconsiderate, I must believe, because the opinion seems not to have been duly balanced. The supposition might have ground were the operations of the Academy circumscribed either by the terms of its Royal Charter, or by the policy of its managing body. On the contrary, however, the Charter is so elastic in its nature that it allows of the expansion of the Academy's doings in any and every direction that may advance the art of music. The Committee are anxious to avail themselves of this elasticity in every possible manner, and they have officially signified such wish to His Royal Highness the Prince of Wales, and previously to the Lords of the Privy Council. One establishment holding the confidence of the musical profession is likelier to labour with good effect than two

who would contend for public support, and might spend those energies in factious opposition which should be concentrated on internal duties. It was once said that there was room in the ocean for two North Americas, and much noble blood was gloriously shed in support of the hypothesis; but the world seems now to be convinced that the Federal Union is for the true welfare of the Continent.

Everything that is wanted, everything that is possible for musical culture is within the scope of the Academy, which needs but fiscal resources to accomplish its purposes. The plan I offered in March to your notice waits but for such means to be fulfilled—the plan, namely, of opening Branch Schools in principal centres under Academy auspices. The Royal Academy of Music does not reject the offerings of those lovers of art who trust in its power for good, and prove their trust by financial testimony. Yourself are one of these, and were your example followed of setting aside a sum towards the establishment of a Branch School in Manchester, I cannot doubt that one would speedily be organized wherein the teaching powers of the local professors would be valuably utilized, and the budding musicianship of the neighbourhood would be worthily trained.

The centralizing tendency which draws artists of every denomination to the metropolis is not yet so universal as to drain the great provincial centres of all the truly admirable ability of their residents. This ability ought to be appropriated to its great moral and intellectual purposes of education in the several localities where it remains, and the wish of the Academy management is that such powers should be made of avail until that period in a student's career when the example of London performances is needed to illustrate the teaching of the most highly approved instructors. The executive musical talent of all the world is yearly displayed in London, and professors from all parts of Europe make that city their home; hence it would be no slight of the merits of provincial musicians to invite them to act in association with a long-trying metropolitan body, to whose final charge and approbation the results of local teaching might be confided.—I am, dear Mr Wrigley, Faithfully yours,

G. A. MACFARREN.

To JOHN WRIGLEY, Esq.,

Member of the Royal Academy of Music,
and Local Examiner for Manchester.

SCALCHI, the contralto, will sing at the Cincinnati Opera Festival, which commences on the 29th inst.

MR MAPLESON will take his company—including, it is said, Mmes Adelina Patti and Scalchi—next March to California.

PAULINE LUCCA, with her husband, Baron Wallhoff, is at Mentone.

MME SCALCHI has been favourably received in New York. The regular winter season at the Academy of Music, was brought to a close, on the 22nd ult., with *Linda di Chamouni*, with Adelina Patti and Scalchi in the cast.

HER MAJESTY'S THEATRE.—Mr Frederick Leader, formerly managing director of the Alhambra, has taken the opera-house in the Haymarket, with which establishment he has been for many years connected, and will open a season of *opéra bouffe* and grand ballets on Easter Monday next.

A COMMITTEE of gentlemen have organized a benefit for the widow of the late Charles Lamb Kenney, when the *School for Scandal* will be performed, with Miss Rosa Kenney as Lady Teazle, Mr John Maclean as Sir Peter, Miss Florence Boucicault as Lady Sneerwell, Mr Henry Neville as Charles, and Mr Herman Vezin as Joseph Surface. Great interest is excited among theatrical amateurs in the event, as it is the first time Miss Kenney has ventured to appear in "genteel comedy," her ambition having been to make her mark as a tragedian. All who have seen the young artist on the stage have little fear of a successful issue. The performance is to take place at the Gaiety Theatre, on Thursday morning, January 25, when we trust that all the friends of the lamented father will rally round the widow and her child.

ARDITI OF THE VALSE.

We read the following in the New York *Daily Music and Drama*:—

"Arditi, the famous director,
Can rule his musicians like Hector,
But when they play false,
In his beautiful Waltz,
He glares at them like an Inspector."

[To our knowledge Luigi Arditi has composed no fewer than twenty-one famous (and "beautiful") waltzes.—Dr Bridge.]

CONCERTS.

COVENT GARDEN PROMENADE CONCERTS.—On Wednesday evening ("Classical Night") Mr Gwyllym Crowe gave Schubert's overture to *Rosamunde*; the introduction to Mendelssohn's *Lobgesang*; the Andante and Rondo from Beethoven's Quintet, Op. 16 (the executants being Messrs H. Smith, oboe; J. Clinton, clarinet; Mann, horn; Hutchins, bassoon; and F. Cliffe, pianoforte); the Quintet from Boccherini's Minuet, No. 11, for strings alone; Beethoven's Romance in F, for violin—capitally played by Mr Viotti Collins; and the two movements from Schubert's unfinished Symphony in B minor. The vocal music consisted of an air from Handel's opera, *Serse* (in place of Beethoven's "Creation's Hymn," announced), and Spohr's "Rose softly blooming." The singers were Mme Patey and Miss Clara Samuell. The second part of the concert was, as usual, miscellaneous, and included Mr Gwyllym Crowe's waltz, "Lady Mine," repeated "by desire."

MR AGUILAR's performance of pianoforte music took place on Wednesday, Jan. 3, at his residence, 17, Gloucester Crescent, Hyde Park. The following is the programme:—

Sonata in G, Op. 31, No. 1 (Beethoven); Christiana, a romantic and dramatic piece (Aguilar); Overture Scherzo (Aguilar); "Waning day" and "Away" (Aguilar); Prelude and Fugue (Bach); Sonata in C minor (Thalberg); Lieder ohne worte (Mendelssohn); Fantasia on Scottish airs (Aguilar); Rhapsodie Hongroise, No. 8 (Liszt); "Contented" and "Esmeralda" (Aguilar).

The rooms were crowded, and the audience separated highly pleased with all they had heard.

A CONCERT was given at the Horns Assembly Rooms, Kennington, by Miss Howes, a young soprano vocalist, on Jan. 4. A numerous and appreciative audience accorded a hearty reception to the young artist, who for her first song chose Spohr's "Rose softly blooming," which she gave with true artistic perception. Later on Miss Howes sang "I know my love," by Rosetta O'Leary-Vinning, in which she was rapturously encored, and a song from *Patience*, also redemanded. The other vocal artists were the Misses Marian Burton and Spenser Jones, and Mr Walter Bolton, all of whom contributed to the success of the evening. Mrs Charles Regan performed Weber's Rondo in E flat with brilliancy, and Mr Arthur O'Leary a "Morceau de Concert" of his composition. Mr Regan's violin solos gave pleasant variety to the programme. We hope, after this very successful beginning, we shall soon have the opportunity of hearing Miss Howes in our concert-rooms at the West End.

A CONCERT was given at St Philip's Schoolroom, Turner Street, E., on Thursday evening, 11th inst. The artists were Miss Clara Dowle, (Guildhall School of Music), Miss Alice Hall, R.A.M., Miss Emma Cook, Mons. C. H. Victor, (Guildhall School of Music), and Mr H. Coningham; Mr E. Aylmer, violinist; Miss Kate Franks, accompanist; elocutionist, Mr T. G. Scott. Miss Clara Dowle sang "It was a dream" (Cowen), and "The watchman and the child" (Cowen), her remarkably fine voice being heard to great advantage in both songs. This young singer bids fair to take rank with the leading vocalists. Miss Alice Hall's numbers were "The better land" (Cowen), and "Tit for tat" (Pontet), which she rendered very pleasingly. Mons. Victor exhibited the quality of his bass voice in "The yeoman's wedding song" (Poniatowski), and "Oh! Oh! Hear the wild winds blow" (Mattel). Three recitations by Mr T. G. Scott were given in capital style, and were greatly appreciated by the audience.

So successful has been the first series of F. Archer's "Matinées d'Orgue" at Chickering Hall, New York, that he has already announced a second.

CHOIR BENEVOLENT FUND.—Under the will of the late Richard Ellison, Esq., of Sudbrooke Holme, Lincolnshire, a legacy of £500 has been left to this society, which is established for the benefit of the Widows and Orphans of Lay Clerks in Cathedrals and Collegiate Churches.

PROVINCIAL.

LIVERPOOL.—The Carl Rosa Opera Company gave *La Favorita* on Tuesday, Jan. 9, and attracted a large audience. It was the first time this favourite opera has been given in the English language, at Liverpool. The following is the "cast":—Leonora, Mdme Marie Roze; Alfonso (King of Castile), Mr Ludwig; Baldassare, Mr Henry Pope; Don Gaspare, Mr Esmond; Ines, Miss Clara Perry; A Noble, Mr Clarke; Fernando, Mr Barton McGuckin. The *Courier*, in alluding to the performance, remarks that Mdme Marie Roze, as the heroine, had an arduous task set her, which she discharged with consummate power and artistic finish. Mdme Roze has immense capacity for the expression of emotion, and this is the quality she is called upon to display throughout the opera. Great as have been her triumphs in *Mignon*, *Fidelio*, and other works, she obtained a success exceeding even these. Mr Ludwig, as Alfonso, has never displayed greater capacity than he did on Tuesday night as the King of Castile. Mr Barton McGuckin acquitted himself with great credit, especially in the *finale*. At the end of the second and last acts, the principal singers were called before the curtain, and so enthusiastic were the audience that three re-calls were hardly sufficient to testify their unbounded admiration, Mdme Roze having had a number of bouquets presented to her.

THE WITCH IN MUSIC.

The witch—after suffering ages of misery, after being hunted by priest and tortured by executioner, after wading through rivers of kindred blood shed by enemies—finds at last a sure refuge in music. Within the musician's stronghold she rests secure from vengeful pursuit, and is accorded the freedom of issuing forth for the entertainment, if not the worry, of mankind. Indeed, the witch is become thoroughly domesticated and regarded as the particular pet and pride of the musical composer, who seldom fails to trot her out for show or use. Naturally there is some opposition both to the witch and her music, and querulous people are saying, "We have had enough—yes, more than enough—of the uncanny favourite and her ravings." These grumblers are fancying that as the Australian sweetbriar, by its prolificness, is changing from a rarity to a common pest, so the witch turned wantonly into the well-trimmed garden of art, will soon choke up beauties hitherto nourished and tended. It would, however, be a really hard case to hunt down the poor witch again; in all conscience she has had a wretched career, and calls aloud for pity.

From the sixth to the thirteenth century, during the much maligned dark ages, the dreaded race flourished, notwithstanding the bondage in which it was held by Holy Church. To the Cabalist the witch appeared as a sylph, fascinating and inspiring with self-sacrificing love the follower of that strange philosophy. True, in the twelfth century the witch, held by Satan in solemn compact, had to disguise herself as an ugly old woman, to work miracles, to ride to the witches' Sabbath through the air on a broomstick, and when caught, to endure torture and be burnt alive; yet in spite of these drawbacks the number of her race knew no diminution. Although 7,000 were burned at Treves; 600 in the diocese of Bamberg; 800, in a single year, at Wurtzburg; yet the witch continued to abound in those districts. The inquisitors of the Church at one sitting condemned 400; a judge of Nancy sentenced 800 to death in sixteen years; but the town and neighbourhood were still haunted. The Spanish Torquemada vented his full might upon them without breaking their power. In the province of Como 1,000 were slain in one year; 500 at Geneva; still the witches' Sabbath was as well attended as ever. They silently submitted to the nameless cruelties of the inquisitor Sprenger, and did not fly from the thunderings of Luther, as did their master—the Devil—from the burly reformer's ink-pot. The gallows and stake of the English ruler seemed to have had little to do with weakening their supposed allegiance to Satan. Even the Stuart, James I., who personally devised tortures, although supported by the lawyer Coke and the philosopher Bacon, failed to make them quit merry England. They outlived the ruthless attack of the Puritan—the cruellest of all persecutors, except the Scotch Presbyterian, who outdid Pope, Inquisitor, and Bishop in fiendish excesses—and witches were after all so well known in 1768 as to be placed under the ban of the meek John Wesley. Dr. Jessop tells us, in an article published in a recent number of the *Nineteenth Century* entitled "Arcadia," that the witch is not even now altogether extinct, for he knows a peasant who lately caught one, in the usual form of a decrepid old woman, and tried her by

the ordeal of drowning. If witchcraft, however, has really made its final exit from the actual world, it has not been brought about by persecution and cruelty, but by the gentle progress of civilization. It might have tottered under Montaigne's good sense, and trembled at the merciless wit of Voltaire, but it was the gradual dawn of science, the general growth of knowledge, which, using neither curse nor jeer, silently and insensibly dissipated the phantom around which countless horrors had crowded.

The witch was generally credited with the power of transforming herself into a wolf, cat, or any animal or form suited to her purpose. Might she not, then, it may be asked, have taken, when driven from men, some guise more impalpable than usual in order to find a refuge in this wide world? and, if so, where so likely to be found as in the domain of fiction and art? The witch, however, is less and less seen in sculpture and painting. Quiet household object to her staring at them from snug parlour walls. For a long season she was received with favour on the stage, but of late her presence is scarcely ever welcomed. Why, even the venerable witches in *Macbeth*, who not long ago were considered personages as real as the royal murderer himself, now provoke only scoffs and sneers! Worse, still, the poor witch, degraded to the Pantomime, is superseded by the bully giant or glittering sprite. The novelist seldom now acknowledges her existence. One young writer, however, the author of "Vice Versa," has called in the aid of witchcraft to ring changes on the Bultitudes, senior and junior, the heroes of his story, imperilling thereby, it must be confessed, the force of an excellent wit.

To music the witch flew at last, there to find a sanctuary, a home, an occupation. What more natural, for is there not an affinity between the two crafts? The musician certainly is something of a necromancer, one dealing in form without substance, building fabrics out of nothing, calling from the empty air powers which speak to the innermost heart of man. Not only was a certain relation found, but the operatic composer fell upon a most valuable ally in the witch. For some time his purer art had lost its fascination, and failed in securing that firm grip upon the fancy of auditors. The well-worn forms had become too familiar, and the delicate polish in textures concealing the intricate ground-plan no more reflected the credit and honour that patient work once commanded. Old spells seemed flat, and eagerly, therefore, he turned to the stirring incantations of witchcraft. Besides, as these were wrought well nigh as easily as emptying the ink bottle upon paper, why should he worry himself in search for other effects? The poet, therefore, was ordered to run a group of witches through his plot; and new orchestral instruments were devised, that, in combination, should send forth frenzy and distraction. For more than a generation the screams and yells of the witch have been, alas! too frequent, both before and behind the footlights. But lately witches have tired out the patrons of opera, who, in spite of orchestral elaboration environing these monsters of the stage, are apt to call them unsightly, ridiculous bogies, and to turn away in disgust at their indecencies. The witch has, also, for a long time, done incessant duty in cantatas, and, although the customs of the concert room set restraints upon her vagaries, yet the public are not a little weary of her mournful sobs and wild cries. But the witch has found a region still more congenial in the "programme music" of the present day. Here are no restrictions; here the composer can, if he please, outdo the orgies of the old witches' sabbath; here order needs no recognition; crash may follow crash; disorder leap upon disorder, and fury and discord lash each other into madness. The witch is firmly fixed in this class of music, and at present needs not fear exorcism.

PENCERDD GWFFYN.

Heinrich Barth, professor of the piano at the Royal High School of Music, Berlin, met with a flattering reception on his first appearance in St Petersburg.

Hagen, formerly conductor at the Stadttheater, Hamburg, and now in Riga, succeeds Kriebel next July, at the Theatre Royal, Dresden, while Kriebel returns to his old post in Basle.

LEIPZIG.—The *Allgemeine Musikalische Zeitung* terminated its existence with the year, 1882. It was established here by Breitkopf and Härtel in 1798, and published by them down to 1848, when it passed into the hands of J. Richter-Biedermann, Leipzig and Winterthur. The fact of its editor, Dr Friedrich Chrysander, being overwhelmed with other work is the cause assigned for its ceasing to appear.

CHERUBINI.

(Continued from page 813, Vol. 60.)

PART II.

I.

What were the terms of the agreement by which Cherubini bound himself to supply two operas for Vienna, and go to that city for the purpose of writing and getting them up? Were the sums stipulated to be defrayed by the Imperial house of Austria, on whom, if I am not mistaken, the Italian Opera in Vienna depended? Or were they to be directly met by the Management? These are all questions which it is impossible for me to answer, for I have not come across any detail or any information respecting them. The only thing I am, as it were, justified in asserting, is that Baron von Braun, the business manager of the Vienna Operahouse, and a person of consequence, came expressly to Paris to treat with Cherubini, and, as we shall see, to take the latter back with him, which is enough to convey an idea of the importance attached to the business. Further than this, the only trace I have discovered of this journey—except a narrative of which I shall have to speak—consists of the following note contained in Cherubini's *Agenda* under the date of 1805:

"I started with my wife and Zénobie" (his youngest daughter, then only three months old), "on Wednesday, the 26th June, 1805, to compose two operas at Vienna, in Austria; Baron Braun, with whom I travelled, took a circuitous route to his destination, and passed through Manheim, Frankfort, Darmstadt, Cassel, Brunswick, Magdeburgh, Brandeburgh, Potsdam, Berlin, Dresden, Toeplitz, Prague, and Vienna."

Cherubini wrote day by day, and with his customary minuteness, a short account of his journey, and gave it the title: "*A rapid glance at my journey with my wife and daughter, Zénobie, aged three months, from Paris to Vienna, by way of Châlons, Verdun, Metz, Manheim, Frankfort, Cassel, Berlin, Dresden, and Prague, in the year 1805.*" At the head of the narrative is this note:

"Having performed the journey in the space of thirty-two days, I can only give a very rapid and very superficial account of what I saw, so to speak, in a run. I have recorded in my remarks everything I had leisure to go and examine, as far as time allowed. What I have not underlined I borrowed from the description of a journey in Germany and France by M. Reichart of Berlin, a brother of the composer of that name. It was also from the same account that I took the returns of the population of each town; and though I presume, from the time they were made, that they are no longer exact, I have nevertheless added them to my notes because I thought that if they are wrong the error cannot be very great, and that they will, even as they are, convey an idea of the material size of the towns of which I shall speak."

For the reason he himself gives, the reader will see that Cherubini's narrative cannot possess, comparatively speaking, much interest. We find, however, here and there a passage which is curious, because relating to music. I have marked these passages, and will now quote them. The French towns suggest no interesting observations; it is not till Cherubini has passed Mannheim* that he begins to talk about music.

"The theatre and the concert-room," he says, when describing the town, "are both comprised in the same building. The exterior is very good, as are likewise the staircases and vestibules; but the house itself is not at all so. The concert-room, on the contrary, is very fine. It is square in form, ornamented with columns, and decorated grey, white, and gold. When Manheim was bombarded, one bomb fell in this room, and another in the Jesuit church, of which I spoke above. The company is only middling; I saw them perform *La Folie* in a ridiculous manner. The orchestra is passable; the wind instruments are pretty good: the violins, bad (there are only eight of them); the remainder is made up of two tenors, two basses, and a double bass; the latter and the first bass are very good. The person who plays the bass is named Ritter, a man of talent and a composer, the only one in Manheim. I forgot to mention that there is a piano, as in all the orchestras in Germany. The artist presiding at it is the director of the orchestra; he continually beats time with his hand."

At Frankfort, also, there are a few words about the theatre:

"The theatre looks nothing outside; I did not see the interior. I am told that the orchestra is good; he who directs it is named

* Cherubini invariably spells this word with one s only.—TRANSLATOR.

† *Une Folie*, an opera by Méhul.

Schmit, a composer and first violinist. They say he is a man of talent."

At Wabern we have a musico-culinary remark:

"We dined in this village at the Post. The master of the inn, and of the Post also, is a musician, like most Bohemians, for he was born in Bohemia. He is a widower; his wife used to sing, while he accompanied her on the piano. He was very much pleased at my dining at his inn; despite of that he charged pretty dearly. We dined, however, in a very tidy room, and the girl who waited was very pretty. The dinner was passable."

At Berlin we have a slight misadventure, and then a reminiscence of Sarti, showing what tender and respectful affection Cherubini entertained for the master of his early years:

"Jeannette† had no reason to be pleased with the honesty of the workmen in this town, seeing that a journeyman saddler who arranged the blinds of our carriage robbed her of her earrings, and a bracelet of her dear lover's hair. From us she took some sugar, a packet of aniseed we bought in Verdun, and my box of Ipekaquoina‡ lozenges, as well as other little things I forget. However, if we had these trifling disagreeables on the one hand, I experienced in another way a great deal of pain mingled with pleasure and very tender reminiscences. My heart was successively touched by these different feelings when I saw Sarti's family and portrait. I did not fail to visit the family every day, loving them dearly as I do for so many reasons, and during all our interviews my imagination continually retraced my youth, my studies, and the friendship Sarti always entertained for me. But immediately the sweet illusion ceased, sorrowful reality said to me: 'You will see him no more!'"

After paying this tender and sincere homage to the memory of the great artist who had started him in his career, Cherubini very naturally is led to speak of the Berlin theatres:

"The German Operahouse is not too handsome internally. The orchestra is not bad; it is directed by Weber.¶ The company is passable. I saw Gluck's *Armide*, Cimarosa's *Marriage secret*, and a tragedy entitled *La Pucelle d'Orléans*¶. All these pieces were in German. In the last, there is a magnificent spectacle. The German Theatre is situated in a large open square, containing no other edifice; it is placed between two churches similar to each other, and very handsome architecturally. For a theatre, the situation is not a bad one, and we may say that it is in good company. The large house, built by Frederick the Great, is immense and very handsome, both outside and in. The stage is larger than that of the Opera in Paris, and the front of the house is decorated with gilt ornaments. Italian opera is played there in winter only."

Cherubini says very little of his colleagues, the Berlin artists:

"Of all the artists I know," he says, "and should have liked to see, when I passed through Berlin, I met only Weber and Dupont, the elder. The latter's younger brother was at Potsdam, as was also Le Brun, and I passed through the place knowing it. Himmel was with them, and Reichart at his salt-works."

After some days spent in Berlin, Cherubini again set out. He traversed a small town, Grossenhayen, and requires only a few words to record his opinion of it.

"It is a fourth-class town with nothing remarkable about it. It is neither large nor small, pretty nor ugly, clean nor dirty. We slept there."

He next reached Dresden where he found something for his taste for pictures to work on, for he was very fond of paintings and drew very well:

"At the palace," he says, "there is an extremely numerous and choice collection of the very finest Chinese, Japanese, and Dresden china. Among the rarities in this vast collection we see Urbino crockery plates, painted by Raffael when studying drawing and painting. They are very curious, as enabling us to compare his earlier efforts with what he did afterwards. We see in the same palace some superb pieces of tapestry, after designs also by Raffael, but in these designs we no longer have the artist who painted the plates but the one who painted the Loggie at Rome."

A little beyond Dresden, the journey became very fatiguing, if not dangerous, owing to the bad state of the roads, and it is thus that Cherubini records its painful incidents:

"I do not think there is anything in the world so horrible as the

† This was, I think, the maid-servant Cherubini took with him.

‡ Thus spelt in the original.

¶ The composer here meant was Bernard Anselm Weber, then Royal Prussian Capellmeister.

¶ Schiller's *Jungfrau von Orléans*, no doubt.

roads from Peterswalde to Arbesau. Those I previously thought bad are nothing in comparison. If I call them roads, it is to make myself understood and to intimate that we travelled by them, for I should be greatly puzzled, had I to give them an appropriate name. Let the reader imagine a line of buildings pulled down for three leagues and a half, and he will have a notion of the road. At the beginning of the stage, we drove along a causeway they are re-making, so we had to pass over a heap of ashlar and flints as in the village of Peterswalde. Then you begin to ascend the Nollendorf hills. On the first of these, which is in this stage, the road is terrible. It is nothing but a mass of large stones and rocks, scarcely dressed, indicating a narrow path for carriages. The path sometimes goes up and at others down; besides the large stones of which I spoke, it is filled with trunks of trees, and in some places the stones are arranged like so many stairs. Carriages have to drive over all this at the risk of being upset or shattered at every step. Not to be horribly shaken, and to avoid the danger incurred by the carriages, travellers are absolutely compelled to perform nearly all this stage on foot. This is what Baron Papius, Jeannette, myself, and all the Baron's people did, despite the rain which was falling. The Baron, Madame Cherubini, and Zénobie, stopped in the Baron's coach, on account of the bad weather, but were terribly shaken, and awfully frightened. The carriages would certainly have been upset, if the Baron's people had not taken the precaution of holding them up on both sides. Jeannette walked close to our carriage and helped all she could to keep it upright. The next stage, which goes to Toeplitz, is also detestable, but not in the same style as the one I have described. It is objectionable on account of the ups and downs in it, which are very steep, the road being always bad and in the style of that at Peterswalde where it is being renewed. There are many spots in this stage, where the coach has to be lifted right and left to be got over them. Towards the end, more dangers; there is a terrible ascent, which the horses can scarcely get up, especially with such heavy carriages as ours were. It is a pity to have to travel by such abominable roads in so beautiful a country. The hills, of which it is full, offer to the eye now wild and uncultivated landscapes, though always majestic, and now delicious valleys. All Bohemia is full of hills, and is a picturesque country from one end to the other. It is very different from the King of Prussia's dominions which I traversed, and those of a part of Saxony. The first are monotonous, because they consist of plains with nothing but fields to be seen; while in the second the travellers meet nothing but hills covered with dense forests and large oaks, offering the eye only a very dull prospect and an extremely limited horizon. Add to this the sandy roads, which are very wearisome on account of the slowness with which you proceed, beside the posting, which is objectionable on account of the bad postillions and the want of horses."

At Sohan he met some other travellers :

"As we were going away," he says, "we saw some of Prince Lobkowitz's band, who were going to him in the country. Rhigini, an Italian composer in the King of Prussia's service, was among them. He was returning from Vienna, after spending some time in Italy for the benefit of his health, and was going for the waters to Toeplitz, whence he intended proceeding to Berlin. He is a talented man, but very jealous, which does him a great deal of harm."

At last, after a long month of travel, Cherubini, with his wife and child, alighted in Vienna at the end of the day on the 27th July.

"We arrived in this city at half-past eight in the evening. We put up in the Roman Emperor Hotel, where we stopped four days. We then went to lodge in Breiner Strass."

(To be continued.)

BERLIN.

(Correspondence.)

After an interval of twenty years, Albert Lortzing's *Wildschütz* has been revived with the most gratifying result at the Royal Operahouse, the audience enjoying heartily both the music and the spoken dialogue. The work was first produced on the 31st December, 1842, at the Stadttheater, Leipsic. In October, 1843, it was performed at the Royal Operahouse here, and revived in 1852. In 1853, Johanna Wagner succeeded Herrenburg-Tuzek as representative of the Baroness, the leading female character. Since then, till the 31st December last, the work had not been played. On Friday, the 29th ult., Paul Taglioni's ballet, *Flick und Flock*, was represented for the 400th time, an event unparalleled in German Terpsichorean annals. It was performed for the first time in September, 1858, in presence of the Emperor

Wilhelm, who, at the end of the first act, went on the stage, and, after complimenting Herr Taglioni, presented him with the Imperial portrait bearing the Imperial signature. The Emperor conversed, also, with Taglioni's daughters, the Princess Windischgrätz (Mr Lumley's Marie Taglioni of 1847), and Augusta Taglioni, whom he sent for to his box. Hertel, composer of the music, was rewarded with the Order of the Red Eagle, 3rd class. On the 29th ult., Zadernak and Krüger, who had sustained small parts in all the 400 performances, were singled out for distinction, the former receiving a set of pearls, the latter a diamond pin.—According to statistical returns just published, the number of performances since the re-opening of the Royal Operahouse, on the 23rd August, to the 31st December last, was 103. The repertory consisted of 42 operas by 23 different composers, namely:—Gluck, *Der betrogene Kadi*, 3 times; *Iphigenia in Tauris*, twice; *Alceste* and *Armide*, once each.—Mozart, *Le Nozze di Figaro*, 5 times; *Don Juan*, 3 times; *Schauspiel-director*, *Die Zauberflöte*, and *Titus*, twice each.—Beethoven, *Fidelio*, 4 times.—Weber, *Der Freischütz* and *Euryanthe*, 3 times each; *Oberon*, once.—Meyerbeer, *L'Africaine*, *Le Prophète*, and *Robert le Diable*, twice each; *Les Huguenots*, once.—Wagner, *Lohengrin*, 5 times; *Der fliegende Holländer*, twice; *Tannhäuser*, 3 times; *Die Meistersinger*, twice; *Tristan und Isolde*, once.—Brüll, *Das goldene Kreuz*, 3 times.—Goldmark, *Die Königin von Saba*, 3 times.—Götz, *Die Bezähmte Widerspenstige*, 4 times.—Nicolai, *Die lustigen Weiber von Windsor*, 5 times.—Kreutzer, *Das Nachtlager in Granada*, 3 times.—Spontini, *Fernand Cortez*, once.—Lortzing, *Czaar und Zimmermann*, twice; *Der Wildschütz*, once.—Perfall, *Raimondin* (new), 4 times.—Cherubini, *Der Wasserträger* (*Les Deux Journées*), once.—Boieldieu, *Jean de Paris*, once.—Auber, *La Muette de Portici* and *Le Domino Noir*, once each.—Halévy, *La Juive*, once.—Gounod, *Faust*, 4 times.—Ambroise Thomas, *Mignon*, twice.—Bizet, *Carmen*, 6 times.—Rossini, *Il Barbiere*, 3 times.—Verdi, *Aida*, 3 times; *Il Trovatore*, twice.—A three-act buffo opera, *Don Eugenio*, music by Adolf Mohr, conductor at the Thalia Theater, Hamburg, has been brought out at the Friedrich-Wilhelmstädtisches Theater, but in all probability will not last long. The book is bad, while the music is simply a reflex of Leocoq, Strauss, and Suppé.

IN LINE, OF COURSE.

(To the Editor of the "Times.")

SIR,—I venture to address this note to you on a matter which you may consider of sufficient importance to the public for it to obtain a place in your columns.

At all times, and especially at this season of the year, a number of persons every night are subjected to much wholly unnecessary discomfort, pain, and even danger; I mean those who are waiting outside the doors of the London theatres to obtain admission to pits, galleries, or other places, the seats in which are unreserved. The custom is for the crowd to assemble in an unregulated mass, and to struggle, crush, and push past each other in the endeavour to get in first. I must frankly admit that my attention has been specially drawn to the matter by letters in the newspapers, letters to myself, and a letter from the Lord Chamberlain's office, complaining of the crushing outside the pit door of the Savoy Theatre.

I have successfully tried a very simple remedy, which is to induce those waiting to form *à la queue*, as they do in France and America, and quietly to wait their turn. Before making this attempt I was met by the opinion expressed by everyone to whom I spoke on the matter that the English public would not "stand it"; that they would not submit to be "disciplined" and "put in line." But the experiment was made here on Friday and Saturday nights last, with the freely given assistance (which I thankfully acknowledge) of the police, and with a most successful result. I found the London public, as I fully expected, at least as civilized as that of Paris or New York, and most willing to fall in with regulations made for their convenience. On Friday and Saturday evenings the crowd here formed at my request in line two abreast as they arrived, and went in perfectly quietly and without inconvenience, whereas on Thursday there had been the usual struggling and pushing. The system, I am convinced, only requires to be properly started to be universally adopted. Some assistance will be required in the first instance from the police (who may surely as reasonably regulate the movements of foot-passengers as those of carriages); but the most important aid is required from the public themselves, and one object

of this note is to beg those who purpose visiting the unreserved seats of this theatre to assist in carrying out a much-needed reform by thus forming in line, and resenting the attempt of any person to push in front of others who may have arrived first.—I am, sir, yours truly,

R. D'O'LY CARTE.

Savoy Theatre, Jan. 1.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 11.

1787.

(Continued from page 814, Vol. 60.)

Cubit, a very subordinate actor and singer of Covent Garden Theatre, who was what is termed in theatrical phraseology a useful performer, one who would undertake to act in tragedy, comedy, opera, farce, or pantomime, was engaged this summer to enliven the inhabitants of Richmond by performing there. Cubit, whose countenance was not calculated to make any great impression on the ladies, had a very swarthy complexion and a remarkably black beard, which, however closely shaved, still appeared as dark as Erebus. Whilst performing at the Richmond Theatre, he, on one occasion, appeared (not highly to the gratification of the audience) in the character of Captain Macheath in the *Beggar's Opera*. Whilst he was figuring in this part, one of the actors, who was witnessing his performance behind the scenes, said to Charles Bannister, "Do you call this Macheath?"—"No," replied Bannister in his odd way, "it is a great deal more like Blackheath!" This same performer, Cubit, during one of his summer engagements at a provincial theatre, was announced to perform the character of Hamlet a second time, though he had not been much relished at his first appearance in that arduous part; but being seized with a sudden and serious illness in the dressing-room, just before the play was going to begin, the manager having "no more cats than would catch mice," was constrained to request the audience to suffer them to go through the play, omitting the character of Hamlet; which being complied with, it was afterwards considered by the bulk of the audience to be a great improvement! Although this may appear ridiculous and improbable, an occurrence of a similar kind took place several years afterwards at Covent Garden Theatre, where Cook, the popular actor, having got drunk, the favourite afterpiece of *L'oe à la Mode* was performed before a London audience (he being absent) without the principal character, Sir Archy Macsarcasm!

An institution, termed The New Musical Fund, gave their first benefit-concert at the King's Theatre on the 12th of April, under the direction of Dr Hayes and Dr Miller, who, with a large roll of parchment, beat time most unmercifully. Signor Rubinelli, Mr Harrison, and Mrs Billington sang on the occasion, and Cramer led the band, composed of two hundred performers, the whole of whom assisted gratuitously. The house was full.

Mr Kelly appeared for the first time on the English stage, at Drury Lane Theatre, on the 20th of April, in the character of Lionel, in the opera of *Lionel and Clarissa*, with complete success.

There were four grand performances of sacred music, by command of their Majesties, in Westminster Abbey this year, the profits of which were applied to the fund of the Royal Society of Musicians, Saint George's Hospital, and the Sons of the Clergy. They commenced on Monday the 29th of May. The band of vocal and instrumental performers amounted to eight hundred and six, exclusive of the principal singers, consisting of twenty-two, with Mdme Mara, Signor Rubinelli, Mr Harrison, and Signor Morelli at their head.

Nothing could exceed the regularity observed in these performances. The king, who set the example, was in his box to a minute. Indeed, I had for many years noticed that when he commanded a play, or honoured a concert-room with his presence, he was always punctual, with the following solitary exception:—During the American war, in the year 1778, when party spirit was running high, the king commanded a play at Drury Lane Theatre. His Majesty being considerably beyond his time, some disapprobation was mingled with the applause of the audience on his *entrée*, and a fellow in the gallery had the audacity to cry out—"Time!" The monarch, taking out his watch, and perceiving that he was late, graciously looked an acknowledgment of it, and made a dignified bow. This condescension on the part of the king excited such tumultuous applause as had, perhaps, never before been witnessed in a theatre; and, could the offender have been discovered, he would, no doubt, have felt the force of public resentment.

A new and highly successful comic opera was produced at the Haymarket Theatre, on the 4th of August, entitled *Inle and Yario*, written by George Colman, jun.; the music by Dr Arnold. Edwin, that extraordinary singing actor, the founder of a new and admirable

style, in his song, "A clerk I was in London gay," called forth a tumultuous encore. The music of this opera is natural, pleasing, and characteristic.

The King's Theatre opened for the season on the 8th of December, with a new comic opera by Paesello, *Il Re Teodora in Venezia*, under the direction of Mazzinghi. Signor Morelli, Signora Sestini, and Signora Storace sang and acted admirably. Storace was encored in the *rondo*, "Care donne che tremate," a pleasing trifle of her brother's, S. Storace, the composer.

(To be continued.)

TO MISS S. A. STOWE

(Of Hereford.)

Fair sister, votary of the tuneful nine,
Your "New Year's Mission" heaven and earth combine;
Standing on Jacob's ladder, where we try
To catch a glimpse of what you there descry.

The flowers of hope and faith are wreathed with love,
Proving "Our Father's" guardianship above;
The suffering, sorrowing, those who've cross or care,
Are healed and soothed—all His compassion share.

We bless and honour all your good intent,
For breathing thoughts and kindling words are blent
With aspirations that enlarge the soul—
Leading us upward to yon shining goal.

Long may you live! example meekly pure,
We know that worth and virtue shall endure.
Genius unto its late-t day must show,
You've smote the rock whence living waters flow.

CHARLOTTE M. REVIS.

Ludlow, January 2nd, 1883.

WAIFS.

The number of theatres destroyed by fire in 1882 was 34. Muzio spent his Christmas, as usual, with Verdi in Genoa. The Teatro Comunale, Trieste, is to be lighted by electricity. Levy, the cornet-player, is expected to return shortly to America. Mr D'O'ly Carte is expected at New York some time next month. Marie Geistinger and company are at the St Charles's Theatre, New Orleans.

The well-known soprano, Ugalde, has been created an "Officier d'Académie."

A fire broke out recently in the Teatro Comunale, Reggio d'Emilia, but was speedily extinguished.

A new Mass by Ponchielli has been performed in the Church of Santa Maria Maggiore, Bergamo.

Gonnod's *Faust*, with Russian libretto, has been brought out at the National Operahouse, St Petersburg.

The German Singacademie, Buenos Ayres, celebrated its 90th anniversary on the 6th of November last.

Tagliana has commenced a short engagement at the Royal Operahouse, Berlin, as Violetta in *La Traviata*.

A society of Mandolinists and Guitarists, under the direction of Professor Brizzi, has been formed in Bologna.

We are glad to learn that the popular vocalist, Mdme Alice Barth, who has been seriously ill, is now recovering.

Max Bruch's *Arminius* will be performed at the May Festival of the Handel and Haydn Society, Boston, U.S.

A new Tonkünstler-Verein, with E. Frank, royal *Capellmeister*, as president, has been established in Hanover.

A new operetta by Bottesini will shortly be produced at the private theatre of the Duke di Bivona in Naples.

Theodor Thomas, with his orchestra, will visit California in May or June. (Let us hope it may be June.—Dr Blüthgr.)

Bassi, conductor at the Teatro Colon, Buenos Ayres, and the Teatro Pedro II., Rio de Janeiro, was lately in Milan.

Hermann Genss, a young Hamburg pianist, played recently in Cologne, where he made a very favourable impression.

Urban is engaged for a few special performances of *Saffo* at the Teatro Bellini Palermo.—(Whose *Saffo*?—Dr Blüthgr.)

The *Parsifal* performances at Bayreuth in the five weeks between the 8th July and the 11th August are to be twenty in number.

The season was inaugurated at the Scala, Milan, with *L'Etoile du Nord*, and at the San Carlo, Naples, with *Le Roi de Lahore*.

The Duke of Coburg has bestowed the Medal for Merit on Lilly (Flosshilde) Lehmann, who sang lately at a Ducal Court Concert.

According to certain Paris journals, a Moscow manager has offered M. Lassalle 100,000 francs for six concerts.—(Very likely.—Dr Blüthgr.)

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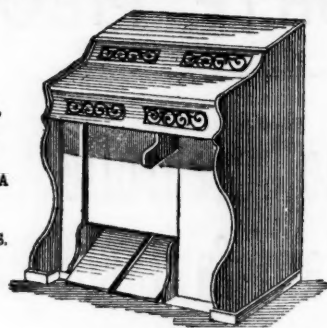
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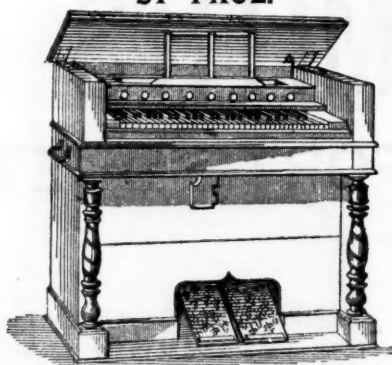
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